ADODI

M u s e

a
Gay
Negro
Ensemble

p r e s e n t s

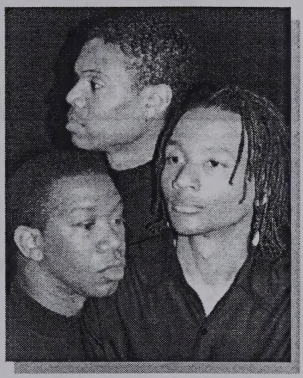

photo by: UMARI

"Waiting in the Wings"

S E L E C T I O N S

Poems	**Authors**
We Were There	*Tony Daniels*
And Cain Killed Abel	*Tony Daniels*
Brother to Brother: Words from the Heart	*Joseph Bean*
What of Bach	*Duncan E. Teague*
Honesty TESTimonial	*Tony Daniels*
Switch *Tell Momma I Love Her*	*Duncan E. Teague*
Bad Likker	*Duncan E. Teague*
Am I the Only One	*Kelly Morris*
These Shoes/Journal Entry	*Malik M.L. Williams*
We Wear the Mask	*Paul Lawrence Dunbar and The Muse*
Get It & Feel Good	*Ntozake Shange*

all works performed by: ADODI Muse

Friday, February 27, 1998

8:00 pm

Indigo Arts Gallery Playhouse

layout by: EM Designs 404-728-9266

Gay Spirit Vision

presents

Adodi Muse

An Outsiders Collective™

Poetry by Author

*

Shaman Song ..... James Broughton

*

Love Poem #64 ..... Carl Cook

*

Cum 4 Me..... Tony Daniels
Fucked for Life..... Tony Daniels
I Wanted You In My Life Forever..... Tony Daniels
Oh Please..... Tony Daniels
The River..... Tony Daniels
When Cain Killed Abel..... Tony Daniels

*

Now We Think ..... Essex Hemphil

*

Spirit..... Duncan Teague

*

Adodi Muse A Gay Negro Ensemble
3rd Anniversary Show
* Individual Bios
* Group Bio- include history(original members)

* A show that allows us **(ADODI MUSE)** to draw upon our strengths both as individual performers and as a trio.
* A show that allows us to do collaborative work with other local artist.

DRUMMERS **A sign interperter**
DANCERS
VOCALIST
VISUAL ARTIST
Painters
photographers
videographers
POETS
(Silence, Fear, Self-Hate, Low Self-Esteem, Rejection)

*The show would open with a Libation -Fire & Water-Calling of names of the ancestors
(To be done by someone other than muse members)
*affirmation of who we are
*defussing of negative energy-words that have traditionally used to hurt us/ and attitudes that are typicall of self-haters
Drumming accompanied by vocalizations /Tribal calls

self defining pieces that tell our stories, that name us that claim the air we breathe the space we inhabit.

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ADODI Muse
A Gay Negro Ensemble

Performance Resume

October 1997 — National Youth Advocacy Coalition(NYAC)
Reaching Out In The South,
Southern regional conference of lesbigay and transgendered youth
Atlanta, GA

September 1997 — Dr. Shirlene Holmes presents:
The Atlanta Writers Series
OutWrite Bookstore and Coffeehouse
Atlanta, GA

September 1997 — Southerners on New Ground present
Mountaintop Festival: The Second Multi-Cultural Celebration Of The Many Faces Of Appalachian Lesbian, gay, Bisexual, & Transgender Culture
Highlander Center
New Market, TN.

August 1997 — In The Life Atlanta Inc.
Black Gay Pride Cultural Arts Festival
The Historic Healey Building
Atlanta, GA

July 1997 — Project South Coalition To End Hunger
Cultural Exchange
Atlanta, GA

June 1997 — Emory University
Queering The South Conference
A gathering of *lgbt activist, academics, and, artist
Tull Auditorium
Atlanta, GA

April 1997 — League Atlanta Inc. (AT&T Employee support organization)
League Annual Celebration Dinner
Marriott Suites Midtown
Atlanta, GA

April 1997 — Zami Inc. (Atlanta s premiere African American Lesbian Organization)
Audre Lorde Scholarship Fund Award Ceremony
City Hall East
Atlanta, GA

April 1997
May 1996 — Atlanta Gay and Lesbian Arts Festival (AGALAF)
Artist Market
Downtown Decatur, GA

March 1997	Georgia Equality Project *Rally for Peace*- The Atlanta s community s response to the bombing of the Otherside, the Women s Clinic and Centennial Olympic Park Martin Luther King Jr. Center For Non-Violent Social Change Atlanta, GA
February 1997 February 1996	Charis Books and More *Black History Month Thursday Night Program* Atlanta ,GA
January 1997	In the Life Atlanta, Inc. King Week Celebration- *Least We Not Forget: Bayard Rustin Rally* Atlanta, GA
December 1996	Second Sunday A Discussion Group for Men of African descent In The Life *"Burning For Your Touch" The Scripted Truth* The Atlanta Lambda Center Atlanta, GA
April 1996	Empowering The Elder Within Gay Spirit Visions Spring Confrence Friends Meeting Place Decatur, GA
February 1996	Atlanta Lambda Center: Celebration of Black History Month *"Unity Through Personal Empowerment"* Sisters Chapel, Spellman University Atlanta, GA
Feburary 1996	National Black Lesbian & Gay Leadership Forum Confrence 1996 National Poetry Reading Dallas, TX
December 1995	ADODI Muse Inc. and Friends *"Essex Hemphill" The Life, Wisdom, and Words A Reading in Memoriam* The First Existentialist Congreagation of Atlanta Atlanta, GA
May 1995	Black Lesbian & Gay Pride Day Inc. *Cultural Arts Film & Health Festival* Embassy Row Hotel Washinton, DC

*lgbt = lesbian gay bisexual transgendered

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Embassy Row Hotel
Washinton, DC

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ADODI Muse

Guest Hosts

SpeakFire

9:30 Tonight

@ the

First Existentialist Congregation of Atlanta

470 Candler Park Drive

Across from the golf course

Go due East on North Ave. (away from GA. Tech - to Decatur)
Stay on it until it ends at Candler Park Drive.
You must turn right
Go up the hill till you see the sanctuary.

This evening SpeakFire is apart of the
Cultural Arts Events
for Pride
Also a portion of the proceeds will go to the Daniels Family in memory of Tony.

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From: AdodiMuse1
Full-Name: Adodi Muse
To: Boykink@aol.com
Cc: NBLGLF@aol.com, psydet@langate.gsu.edu, malik64@juno.com
Fcc: Sent
Date: Wed, 22 Oct 1997 00:34:11
Subject: Performing for the Forum
Message-ID: <19971022.003255.16079.0.AdodiMuse1@juno.com>
X-Status: Sent
X-Mailer: Juno 1.38

Greetings Keith,

I hope all is well with you as you prepare for the conference next year. I am writing on behalf of The Adodi Muse: A Gay Negro Ensemble. (You may remember our performance at the Bayard Rustin Rally for King Day in Atlanta.) We will be attending the conference in Washington, and would like to perform as a part of the weekend's activities. In May of this year, we sent our package of information to Terrance Pitts, to be kept for future reference. I am not sure whom we should contact at this time to submit a definite proposal. I hope you will be able to direct me to the proper person.

I look forward to hearing from you soon.

Sincerely,
Malik M.L. Williams
The Adodi Muse

Notes of the meeting with Everett White on January 7, 1998

- Approximately six month trial period; initial contract to end July 31, 1998.
- Prepare for the anniversary show
  - Book the venue. (Finalize date, number of performances, cost, technical requirements, set rehearsals, publicity agreements, details of sponsorship.)
  - Publicity/advertising — EMORY Lobby office
  - Budget
  - Contracts
    - Artistic Director
    - Technical Director
    - Stage Manager
  - ~~Costuming~~
  - Fund Raising
  - Program Booklet (possibly part of fund raising)
  - Ticket distribution
- Compensation
  - 15% ~~of all cash-in from sales~~
  - Expenses
    - Long-distance calls — phone card
    - Long-distance travel
    - Pre-approved miscellaneous

what does sponsorship mean

veneed a basic contract for these

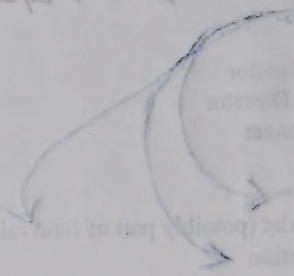
Are there any performances after the six month period.

Does he have total authority to book us wherever whatever.

We decide when the show will be.

Everette will have to prepare the details

Be clear about where we will not perform.



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the Adodi Muse: A Gay Negro Ensemble

presents

Passion: Death/Burial/Resurrection

SECTION 1: Death

SECTION 2: Burial

This section will optimally utilize the talents of The Ensemble, three wymyn poets, one acting griot/prophet, and three dancers. It explores the theme of "Burial" from three standpoints:

1. Burial of self
2. Burial by society
3. Burial within roles (a combination of the first two)

I. Prophet	Biblical Scripture
II. Ensemble	*Litany*
III. Ensemble (in rotation)	
A. Duncan	(mugging piece)
B. Malik	*Reading Essex at the Airport* (?)
C. Tony	(individual piece)
IV. Ensemble/Wymyn	*Beauty Shop*
V. Womyn	(trio piece)
VI. Dancers	*Merry Christmas Mr. Lawrence*
VII. Ensemble/Dancer	*Layers*
VIII. Ensemble	(Queen's piece)
IX. Prophet	Biblical Scripture

SECTION 3: Resurrection

Where Will You Be?

BY PAT PARKER

as reprinted in *Afrekete* © 1995, Catherine E. McKinley and L. Joyce DeLaney
(with adaptations by Malik M.L. Williams)

Stage fades to black. After a moment's silence there is a slow drum tattoo of eight counts before first line. (Drum continues beneath first section.) Overhead spots come up one by one upstage and each speaker steps into the light on his or her first line. Each womon takes a full four-count for her line, with the exception of the last two lines, which are spoken after the drum stops.

A Boots are being polished
N Trumpeters clean their horns
I Chains and locks are forged
Q The crusade has begun.

A Once again the flags of Christ
are unfurled in the dawn
and cries of soul saviors
sing apocalyptic on air waves.

N Citizens, good citizens all
parade into voting booths
and in self-righteous sanctity
X away our right to life.

I I do not believe as some
that the vote is and end,
I fear even more
It is just a beginning.

Q So I must make assessment
Look to you and ask:

Drum stops abruptly. There is a brief pause.

Where will you be
when they come?

Drum resumes. There is a four-count before the first man speaks.

MT They will not come
a mob rolling
through the streets,

but quickly and directly
move into our homes
and remove the evil,
the queerness,
the faggotry,
the perverseness
from their midst.

~~D~~/M They will not come
clothed in brown,
and swastikas, or
bearing chests heavy with
gleaming crosses.
The time and need
for ruses are over.

~~D~~/D They will come
in business suits
to buy your homes
and bring bodies to
fill your jobs.
They will come in robes
to rehabilitate
and white coats
to subjugate

Drum stops abruptly. There is a brief pause.

M and where will you be
when they come?

T/I/N ~~ALL~~ Where will we *all* be
I/N ~~Wymyn~~ when they come?
T ~~Men~~ And they will come —

Blue lights come up behind next three lines, illuminating the full stage.

Clock ticking starts at the same pace the drum had kept. Four ticks pass before the next line is spoken. Throughout the next section, the tempo of the clock gradually increases.

A they will come
because we are
defined as opposite —
D perverse

Womon and man turn their heads to face each other directly before giving the unison line.

A/D and we are perverse.

Each person moves downstage center while speaking, then turns sharply and walks stage right stopping short of the wings and turning back to face center. Very stiff, military movement = (or shuffling, shackled). A single-file line forms.

Every time we watched
a queer hassled in the
streets and said nothing —
It was an act of perversion.

Every time we lied about
the boyfriend or girlfriend
at coffee break —
It was an act of perversion.

Every time we heard,
"I don't mind gays
but why must they
be blatant?" and said nothing —
It was an act of perversion.

Every time we let a lesbian
mother
lose her child and did not fill
the courtrooms —
It was an act of perversion.

*CUT?
Every time we let straights
make out in our bars while
we couldn't touch because
of laws —
It was an act of perversion.

Every time we put on the proper
clothes to go to a family
wedding and left our lovers
at home —
It was an act of perversion.

Every time we heard
"Who I go to bed with
is my personal choice —
It's personal not political"

and said nothing —
It was an act of perversion.

Every time we let straight
relatives
bury our dead and push our
lovers away —
It was an act of perversion.

Q/M
Q
M

And they will come.
They will come ~~for~~
for the perverts

Dancers move onto the stage and one by one escort each person up stage, two women to each side, three men center.

& it won't matter
if you're
homosexual, not a
faggot
lesbian, not a dyke
gay, not queer

It won't matter
if you
own your own business
have a good job
or are on SSI

It won't matter
if you're
Black
Chicano
Native American
Asian
or White

It won't matter
if you're from
New York
or Los Angeles
Gavelston
or Sioux Falls

It won't matter
if you're
Butch, or Fem
Not into roles
Monogamous
Non Monogamous

It won't matter
if you're
Baptist
Atheist
Jewish
Muslim
or Unity Fellowship.

Ticking stops abruptly.

Men They will come

Clock bell begins to toll a slow eleven count, ending just before the last lines.

T They will come
to the cities
and to the land
to your front rooms

and in *your* closets.
They will come for
the perverts

Wait for last clock bell to fade before speaking. Lights fade to black as the last line is given.

M and where will
you be
When they come?

A = aJAYwa
D = Duncan
I = Imani
M = Malik
N = Nandi
Q = Queen
T = Tony

ESSEX HEMPHILL

NOW WE THINK

Now we think
as we fuck
this nut
might kill us.
There might be
a pin-sized hole
in the condom.
A lethal leak.

We stop kissing
tall dark strangers,
sucking mustaches,
putting lips
tounges
everywhere.
We return to pictures
Telephones.
Toys.
Recent lovers
Private lives.

Now we think
as we fuck
this nut might kill.
This kiss could turn
to stone.

NOW
NOW WE THINK
NOW WE THINK
NOW
NOW WE THINK AS WE FUCK
NOW WE THINK AS WE FUCK
NOW WE THINK AS WE FUCK
"
"
"
PICTURES TELEPHONES
TOYS
RECENT LOVERS
PRIVATE LIVES
"
NOW
NOW WE THINK
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This Nut might
This Nut might
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ESSEX HEMPHILL

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THIS NUT MIGHT KILL!

Flaunting homosexuality

Respect is a 2 way street
One set of standards is what
~~[illegible]~~ the family needs to
live by.

A family shares its burden
by nature of being a unit
the nature of family

Fear -
Denial - is the rule of thumb
that is what we combat
Being an Advocate gives Voice
to those things we cannot
accept.

Playing with guns, violent partners, unsafe sex, excessive drug use → The Dance of Death

Now We Think

praise → The Song of Death

We were there

Denial → The Sound of Death

Children of the Night

AIDS → The age of Death

Existing without purpose or goals or dreams → The Feel of Death

The Taste of Death

"The Taste of Atlanta"

Sound of Death
The children of the Night

MEMO

Individual Contracts

NO Free performances

What do I expect from this organization

Compensation

What did I come to this group with. (what is it that ADONIS MUSE OWES of me and what is it that I retain)

What do I intend to leave with the group? If anything.

What do I want from the group when I leave

---

find out what ENOP I intend to do with the tape from Queering the Death.

MEMO

Magnitude

MEMO

Waiting in the Wings

Tony - We Were There

-

- Heavy Breathing / Tomb of Sorrow

MEMO

2000

ADODI MUSE 3/198

B. Publicity - very specific
Door (Ticket Sales)
Merchandising belongs to us
Performance Venue
* Matinee Dinner Late night)
Within 4hrs of each other

9/8/97

Adodi Muse A Gay Negro Ensemble

anniversary show

* Individual Bios
* Group Bio - History include original members
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* A show that allows us to do collaborative work with other local artist

Drummer(s)
Dancer(s)
Vocalist
Visual Artist — A. Painters, B. Photographers, C. Videographers

Poets

(Silence / Fear / Self-hate / rejection)

ASIGN INTERPERTER

Jerel Cooper
Tonly Daniels
Duncan Teague
David Michael Searcy
Ronald Lawyer
Richard Jones
Byron Mason
James McClissic
Icelly Grandy Mims

The show would open with a LIBATION
fire & water calling of names of the ancestors

- Affirmation of who we are
- defusing of negativity - words that have traditionally used to hurt us

- Drumming
  Vocalization Tribal calls
- Diff defining pieces that tell our stories that name us, that claim the air we breathe the space we inhabit.
- We come together for WE ARE HERE

213-7600
BLACK Independent
Network of Dancers
Vivan Jerodd
Dancers Collective

ANNIVERSARY
SHOW

The anniversary show will find us performing at our very best. We will present a show of great diversity of works penned by us as well as others. We will cover a wide variety of issues that affect us and impact our lives.

Possible locations

1. The first E CHURCH
2. Spellman College
3.

It will also give us the chance to formally introduce the collective ~~and to the public~~.

The ADODI Muse

AMANDLA Productions

and

Think It's Not When It Iz, Inc.

Proudly Present

WE TWO ARE BROTHERS

Two Powerful One-Man Shows

featuring

Curtis Tention

in *Dealings*

and

Tony Daniels

in *Miles To Go Before I Sleep*

an evening of provocative theater

Tuesday, August 27, 7:00 PM

at

Center Stage Theater

1374 West Peachtree St. NW

Atlanta, Georgia

(2 Blocks north of the Arts Center MARTA Station)

(404) 521-2515 FOR MORE INFO

All Seats $15.00

The Adoli Muse Anniversary Show

Sound –
Lighting –
Open –
Intermission Performer –

Location:

Submissions for performance

1. Now We THINK – (ESSEX HEMPHILL) MALIK – LEAD DUNCAN/TONY – BU
2. The Recognition Scene (Terence E. Jackson) – The MUSE
3. Deliverance – (Craig Hickman) – DUNCAN – SINGS TONY – Lead
4. GLASS CLOSETS (Thomas Grimes) –
5. Don't Ask Me to Explain – (Thom Bean) –
6. The ATLANTA CHILD MURDERS – (June Jordan) – THE MUSE

The Anniversary Show

A show that allows us to perform as a trio, individually and do collaboration with other local artist

Opening

Section One

African Drum - recorded or live beat (Rhythm)

Malik - "personal Intro piece"

Duncan - " "

Tony - " "

3 Drummer

Changes for each performer

3 distinct variations of one song

We are Here

Dance piece (Tony)

1 Tribal CURTIS TENTION

2 ~~Allegro~~ Vogue

3 STEP - ALPHA'S

Section

An Addict Must Show

FEAR / SELF HATE / LOW SELF-ESTEEM

The Black Church

what happen to black queer people in church

How can we come to terms with the pain the church inflicts upon us?

Do we as Black Gay Folk Sleep with the ENEMY?

The Pianist / The Deacon / The preacher / The commun personality Trait

The Bar

THE MUSIC ENERGY

The Dance - Seduction,

The Drunk -

The DRUGS -

7/08/97

Baptism

Dipped in the water coming up shouting!!

White singing and praising preparing for the water

Take me to the water
Take me to the water
Take me to the water
To be baptisized

None but the Righteous
None but the Righteous
None but the Righteous
Shall see GOD

Obedience
To my Lord and Thy Master
Obedience
To the great command

I baptize you in the name of the Father In the name of the SON AND ~~THE~~ the name of the HOLY Ghost

What does this young man say when he comes up from the water?

Baptism

12/29/97

In the old days, we did not have the luxury of inside pools
And somehow we did O/K
The people would all gather at the local creek
And the sisters and mothers of the church would all be in white
The minister would start off from a choosen spot in the water - ALONE
There he would start his sermon
About life - about crossing over and surrendering your life to Christ

Anniversary Show

DEATH

1. A Muslim Brother — Final call Bag of Fruit Bean Pie
2. Israelites (a group of 4) —
3. STREET PREACHERS —
   - A. Old Woman with hand Voice (Sandwich Sign)
   - B. Barking Man (Bible in hand)
   - C. Pale brother with Blue Eyes (Runs a fruit stand)
4. A Brother Selling Oils
5. A Brother or Sister from the Shrine

The idea is to create on a stage a space like 5 point MARTA station, complete with the interesting personalities that make it such a draw when visiting the city.
The whole atmosphere will be one of hatred an intolerance (JUDGEMENT).

~~Anniversary~~ Show

DEATH

1. A Muslim Brother – Final call
2. Israelites (a group of 4) – Bag of Fruit Bean Pie
3. STREETPREACHERS –

   A. Old Woman with hand VOICE (SANDWICH Sign)
   B. Barking MAN (BIBLE IN HAND)
   C. Pale brother with Blue Eyes (Runs a fruit stand)

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1. Death – Definition

I Death – Definition

Opening Scene

Stronghurt
NINA SIMONE

tallest in center
one on either side
Left Right

heads wrapped or hooded robes

The three move forward as one
STOP FRONT CENTER

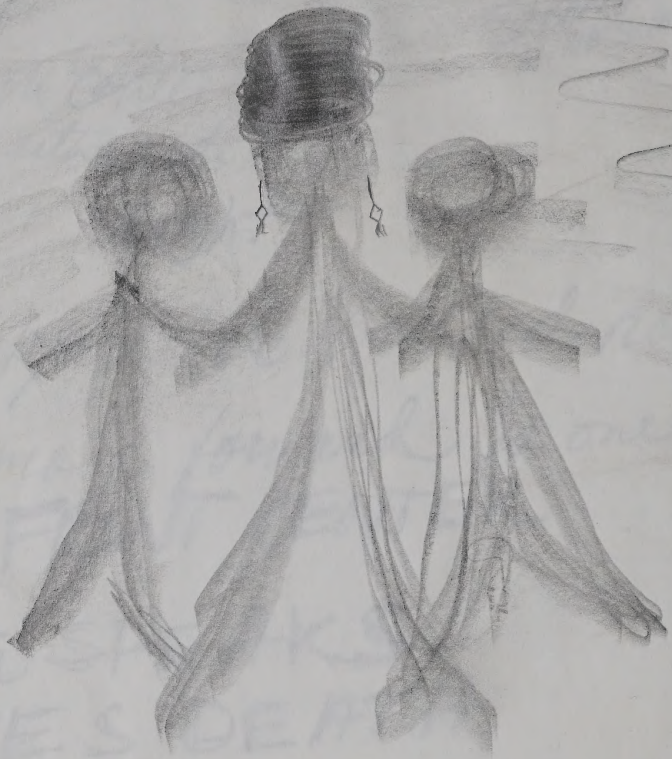
The center SPEAKS
DEFINES DEATH

EVERYONE EXITS EXCEPT CENTER

HE TELLS the STORY OF ATLANTA

CHILD MURDERS

OR the scene could start in total
Chaos lights flashing; sirens going
STREET ministries going with them
all hitting a common note →



Delivered - Cindy Hickman

literal
funeral or a death is the
end of Death the
1 ~~Deliverance~~ ~~Craig Hickman~~
Middle of Burial and Risen @.
the beginning of RESURRECTION

SILENCE
FEAR IN EACH section something needs to be laid to rest (ulogized) disowned

Die - Psychosis 3

inside the coffin lies
fear | SILENCE | ~~Self~~ self Hate

leads into funeral scene

music (Double plus good - Eurythmics)

Death: The act or fact of dying
The state of being dead
END or Destruction
THE END OF LIFE

Extinction: Destruction
The total and permanent annihilation of
all the vital functions of [illegible] organism.

Death: The act or part of dying
The state of being dead
~~END or~~ Destruction
THE END OF LIFE

Extinction; Destruction
The total and permanent cessation of all the vital functions of ~~living~~ an animal or plant.

Thought Dream or IDEA

.....

child and then kill a Black child and then kill a Black child?

What kind of a person are you?
What kind of a person am I?

What makes you so sure?

What kind of a person could save a Black child?

What kind of a people will lay down its life for the lives of our children?

What kind of a people are we?

June Jordan

.....

THE TEST OF ATLANTA 1979—

A What kind of a person would kill Black children?
B What kind of a person could persuade eighteen
C different Black children to get into a car or a truck or a van?
A What kind of a person could kill or kidnap these particular
Black children:

D
- Edward Hope Smith, 14 years old, dead
- Alfred James Evans, 14 years old, dead
- Yosef Bell, 9 years old, dead
- Milton Harvey, 14 years old, dead
- Angel Lanier, 12 years old, dead
- Eric Middlebrooks, 14 years old, dead
- Christopher Richardson, 11 years old, dead
- Aaron Wyche, 11 years old, dead
- LaTanya Wilson, 7 years old, dead
- Anthony B. Carter, 9 years old, dead
- Earl Lee Terrell, 10 years old, dead
- Clifford Jones, 13 years old, dead
- Aaron Jackson, Jr., 9 years old, dead
- Patrick Rogers, 16 years old, dead
- Charles Stevens, 12 years old, dead
- Jeffrey Lamar Mathis, 10 years old, missing
- Darron Glass, 10 years old, missing
- Lubie "Chuck" Geter, 14 years old, dead

A What kind of a person could kill a Black child and then kill another Black child and then
C/B kill another Black child and then kill another Black child and then kill another
Black child and then kill another Black
child
A and stay above suspicion?
B What about the police?
C What about somebody Black?
A What sixteen year old would say no to a cop?
B What seven year old would say no thanks to me?
C What is an overreaction to murder?
A What kind of a person could kill a Black

DIE

YOU'E ALL GOING T DIE
YOU'RE GOING TO DIE
YOU CAN'T JUST REFUSE TO FIGHT
IN THE MIDST OF WAR AND HOPE THE
ENEMY GOES AWAY
YOU'RE GONNA DIE
BECAUSE.....BECAUSE....
YOU ARE DEAD
WE'RE IN THE MIDST OF A
REVOLUTION AND YOU'RE USING
SILENCE AS A SHIELD

TONY DANIELS
5/96

7/10/97

I am lonely I can not rest
until I seek I will not sleep
~~during~~ refuge for my desire
~~hold them~~ caress them

In the dim night light
we scurry to stand at each others side
in ritual posturing, turning,
adjusting our jewels, shifting
bending, ~~turning~~ them, until we
become exact
moving slowly, heads turning practicly
Speaking only when necessary
Our bodies saying more than we ever ~~could~~ would

DIE

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YOU'RE GOING TO DIE
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IN THE MIDST OF WAR AND HOPE THE
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YOU'RE GONNA DIE BECAUSE...
BECAUSE...
YOU ARE DEAD
WE'RE IN THE MIDDLE OF A
REVOLUTION AND YOU'RE
SILENCE AS A SHIELD

TONY DANIELS
5/96

I am the Heavy weight Champion of The World

We fear each other
desire ~~lust~~, fear, fire in our eyes
You and I have no choice in the matter
→ testing ~~lead~~ our mating necessary
You want ~~to~~ (s) fuck me
I would like that
You want me - don't you
I would like to taste you ~~too~~

Next door from the Gym from church
At work from the mall

DECEMBER
WORLD AIDS DAY
2/97

"I am YOUR BROTHER"

I WOULD LOVE to get this VIDEO TAPED PROFESSIONALLY

Blk gay men tell their stories of life in ~~the~~ age of AIDS
Some + ~~some~~ —, talk about their experiences with Lovers, friends, family, Acquaintances, and tricks.
~~Hopefully they will~~ also feel free to share their other creative talents as well; poetry, dance, song, instruments, paintings, sculptures, photography, or whatever moves them.

Tony Daniels
Craig Washington
Marco Sanders
Victor Stewart
Adolphus E
Keron Williams
Carlos

OCT 96

I cannot lie, I will not lie

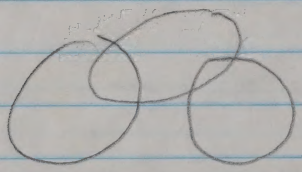
About this passion, this passion, this passion

knows no shame and why would something

so natural to me wear this badge

I don't care, I don't give a fuck but

no one and nothing except you (That dick of yours and that began with)



3 color interlaped
(Sachet on top of Jacket
RED, BLACK, underarm)

A Performance in degrees of Identity / We wear The MASK

exagerated machismo

GAY MANS outside appearance / screaming thing revealed

wears womens clothes

as means of expression

of feminity

Trade

Queen

Drag Queen

Project South
Coalition on Hunger

7/20/97

In a moment of Panic

Fear

I decided to take the easy road out

to perpetrate

To speak of things I have no real knowledge of

To not claim my rightful place in the Universe

Accepting 2nd class existence as if though it were my birthright

Allowing my brothers to place their feet on my throat, sneering @ me in disgust as if though we did not come forth from the same womb

As if we were not shaped by some of the same experiences

In a moment of Panic

Fear

Would not let you embrace me

1/25/97

In a moment of Panic
Captured by the force of my desires
I surrender to ~~sorrow~~ loneliness
She claims me, rightful child of the Lord
Sinks her teeth into my flesh
Fills my blood with Fear / The Lord is my Shepherd
~~I refuse to fight~~ I refuse to fight
except in my most desolate hours
I shall NOT WANT

My heart drums like thunder, rolling across
hot sun baked Georgia skies, echoing
for what seems like infinity. disappearing
into the distance, in just seconds
Limbs numb with desire move us to sacred
ground
Where brothers reed is spilled and prayers mumbled
under humid moonlit skies
Darkness marries me, makes me her Lover
We dance gingerly through grasses not yet
wet with dew meander through uprooted
eyes to spaces where our silhouettes becoming obs
Calling cards
He approaches slowly, imposingly
I stand still perched beneath the limbs of a giant oak

Loneliness is the Bitch that
spoke my name out loud
Caught me, not sitting idle
No I am working on my plays, readings, open
mics Memorial services, Projects
Desperately trying to keep fear on the
outside, asking for admittance
Under moon full

4/24/97

When I surrender to you my brother
fear lies down at our feet
Our desire to merge to become
one

What makes a black man go mad?

1/14/96

Why cant we be friends
before we have sex

Why cant I call you
sister, girlfriend, brother
Lover friend

MY NAME IS ON THE LIST

if you didn't ask me
& I don't tell
It doesn't matter
My name is on ~~the~~ list

7/29/91

look at the piece that Duncan asked us to write - "Shenilaya"

What is the real message?
What's really the issue in this piece?
Are there different factors in the reasons this piece was written
(1) Duncan's reason for requesting
(2) My interpretation of his ask-

a woman in a bathroom (homeless) in a fast food restaurant is confronted by the manager - What is the conversation like?

Gay Spirit Vision

presents

Adodi Muse

An Outsiders Collective™

Poetry by Author

*

Shaman Song .....James Broughton

*

Love Poem #64 .....Carl Cook

*

Cum 4 Me.....Tony Daniels
Fucked for Life.....Tony Daniels
I Wanted You In My Life Forever.....Tony Daniels
Oh Please.....Tony Daniels
The River.....Tony Daniels
When Cain Killed Abel.....Tony Daniels

*

Now We Think .....Essex Hemphil

*

Spirit.....Duncan Teague

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*

IN THE LIFE ATLANTA
BLACK GAY PRIDE CELEBRATION
LABOR DAY WKEND
CULTURAL ARTS FESTIVAL @
THE GAY &LESBIAN VISITORS CENTER @CENTER STAGE

WE WEAR THE MASK
PAUL LAWERENCE DUNBAR THE MUSE

I HAVE COME INTO THE CITY
SONJA SANCHEZ/SWEET HONEY IN THE ROCK THE MUSE

AND CAIN KILLED ABEL
TONY DANIELS THE MUSE

PRAYER TO HER
DUNCAN TEAGUE DUNCAN

SERENADE
KING TURGO BASTIEN/TONY DANIELS TONY

ME AND MRS. JONES
TONY DANIELS TONY

WHAT OF BACH
DUNCAN TEAGUE DUNCAN

HONESTLY
TONY DANIELS TONY

SELF POTRAIT
TONY DANIELS TONY